The "Major" Musical Journal.

PUBLISHED IN THE INTERESTS OF BANJEAU, MANDOLIN, AND GUITAR.

VOL. I. NOVEMBER, 1898. NO. 1.

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THE MAJOR

VOL. I. SAGINAW, MICH., NOV., 1898. No. 1.

MR. N. S. LAGATREE.

THE MAJOR.

A magazine for all grades of Banjo, Mando'in and Guitar players.

PUBLISHED MONTHLY BY
THE BARROWS MUSIC CO., SAGINAW, MICH.
214-220 FRANKLIN STREET.
F. L. KEATES, Editor.

Subscription Price, - - - - - - 50c Per Year.
Foreign Subscriptions, - - - - - 3 s. Per Year.

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Reports and news of all kinds solicited. Articles welcomed and inserted, if of interest. We do not hold ourselves responsible for the opinions of contributors. All matter must reach us by the 15th of the month.

OUR DEBUT.

To our friends, patrons, teachers, dealers and the musical world in general, we take pleasure in introducing to your notice our up-to-date venture, the MAJOR MUSICAL JOURNAL. It has long been our conviction that among twenty or thirty thousand intelligent Mandolin, Banjo and Guitar players there should be sufficient welcome accorded a new, spirited and artistically arranged journal to ensure its permanent success. Prior to the issue of our initial number, we canvassed nearly the whole of America's teachers, and many in England and Australia, and the impressions we received in every case were so favorable that we could not doubt that success would crown our efforts. The interest of the public in the Banjo, Mandolin and Guitar has increased wonderfully during the past four years, and will, we feel sure, continue to increase steadily. That there is room for a high-grade journal devoted to the small instruments, we have, by reason of investigations made, become firmly convinced, and it will be our ceaseless endeavor to produce one that will be looked for every month with keen anticipation, and perused with pleasure and profit; a journal free and unbiased in all things, and with its advertisement pages open to all; indeed, as an advertising medium it could not be surpassed, finding its way, as it does, to all who touch a string or read music, and to many who do neither, but whom are contemplating that desirable end.

In the general 'make up' of the MAJOR we have chosen a size that will give the best results. It is not so large as to be unwieldly, nor so small as to look unimposing, and there is the further and more important advantage that we are able to give our readers full-music size instrumental selections, which it must be agreed is very nice, for music printed small is not at its best. The general contents will be so varied and interesting that not only teachers and other professionals will be attracted thereby, but amateur players, clubs and innumerable pupils who have obtained a fair head-way in their musical studies. We know very well that what will please some will not be quite so successful with others, for as the immortal Bard of Avon has written,—

'Nature hath formed strange fellows in her time,
Some that will evermore peep with their eyes,
And laugh like parrots at a bag-piper;
And others of such vinegar aspect,
That they'll not show their teeth by way of smile,
Though Nestor swear the jest be laughable.'

To *cater* to the wants and views of all will no doubt keep us perpetually 'hustling.' Nevertheless, we shall do our best in this, hoping that by way of encouragement our enthusiasts (and we have much respect for the genuine enthusiast) will do their utmost for the 'good cause' by bringing the MAJOR before the notice of every friend, pupil, club and dealer they come in contact with. These services, you may be sure, we shall not forget.

News items, concert reports and personal notes will be very welcome. Also interesting articles. We shall not draw the line at witty contributions, provided there be nothing absolutely foolish therein and that they have at least some kind of relation to music and musicians.

And now, having shown our readers the course we intend to pursue, we write the concluding words of our opening address, and sign ourselves,

Yours fraternally,

THE EDITOR.

We are anxious to impress would-be contributors of musical compositions that only those who have studied harmony, and can apply their knowledge, need trouble to send us M. S. S. Editors, as a rule, reject literary contributions which are

ungrammatical. They have no time to waste correcting other people's M. S. It should be the same with music. Those to whom intervals, harmonic progressions, etc., are mysteries, had better save their postage stamps. Many who send out M. S. S. are not correct even in their musical orthography, writing quarter-note rests for eighths, and trying to delude the innocent Editor that a dotted half-note equals a whole note. This sort of thing may be all right for one's own pleasure, (perhaps not) but such productions should not pass the threshold of one's private den.

From reports received, the season has opened up satisfactorily, and business in all lines promises to be really good by Christmas. The war-fever having abated, now is the time for peace and plenty. Let us hope that our fraternity will enjoy a 'boom' trade. Things begin to look like it. If not, why not?

Everyone should read the article in this number by Halcom Ellis, entitled, "Organization and Rehearsal of Mandolin and Guitar Clubs." This is, we think, one of the best articles of its kind that we have ever read, and it reflects great credit on Mr. Ellis, whom we must ask to "come again."

Don't you think we did a great good thing when we secured our widely celebrated and ever popular Thos. J. Armstrong to wield his pen on behalf of the MAJOR? I think so. Just you read him and see. His articles are masterly productions.

It will be to the interest of publishers of music to try an ad. in our columns, and to keep us informed regarding their new publications, which we shall notice under the heading of "New Music."

Train your pupils to take an intelligent interest in Banjo, Mandolin and Guitar literature. Insist on them subscribing to the MAJOR. It will do them good.

The *Cadenza* for Sept.-Oct. is as good as ever, and reflects great credit on its able editor, C. L. Partee.

TO A FALSE STRING.

Thy falsity so maddening is,
I wish I'd never known thee.
Thou art a fair but fickle one;
Why did I ever own thee!
Why dost thou treat me ever thus?
I "fret" in vain. 'Tis maddening;
The tighter "pull" I have on thee,
The more untrue and saddening.
When first I took thee for mine own,
I chose thee from a many,
But now, alas! instead of thee
I wish I'd chosen any.
I'll not repine. I'll troll a lay,
"Cheer up, lad! You're a man, Joe!"
I'd rather have a girl that's false
Than false strings on my Banjo.

—*Effelkay.*

PRIZE COMPETITION.

Seeing that in these go-ahead times everybody, or nearly everybody, 'takes a bite' at literary composition, and that there are numbers who can handle their pen very creditably, the Editor thinks that a prize competition might be acceptable to our readers, and, to that end, a prize of five dollars cash is offered for the best article relating to the Banjo, Mandolin or Guitar. The form, or the subject treated, will be left to the writer, but the articles must be of no fewer than one thousand words. It may be longer, if the writer wishes, but the main points considered when judging will be freshness, good composition, and the value of the subject treated of. If well presented, even the simplest subject might make the winning article.

Write *plainly*, and on one side of the paper only. Latest date for receiving articles, Dec. 10, 1898. Successful one announced in January number, 1899.

THE SPANISH GUITAR.

The war with Spain has set the people's mind dead against anything that smacks of Spanish, at least, as far as the writer's observation has gone, such seems to be the case. This, however, is not the reason why the generality of American guitarists shrug their shoulders over this mode of tuning the guitar. This method is supposedly left to 'fakirs,' and yet these same players can often please an intelligent audience far better than an accomplished artist who uses the normal tuning. I have had no experience in the Spanish tuning, but it seems to me from what I have heard regarding it from time to time, that it allows of possibilities that can scarcely be attempted in ordinary tuning. Perhaps someone capable of explaining the matter will give the readers of the MAJOR his or her impressions.

W. E. G.

Written for the MAJOR.

The Mandolin Orchestra.

ITS COMPOSITION, CAPABILITIES AND QUALIFICATIONS FOR ENSEMBLE PLAYING.

With Numerous Examples Showing the Best Method of Writing for Mandola and Mandocello.

By THOMAS J. ARMSTRONG.

Our readers must remember that the word *composition* is used in the above title in a constructive sense. It therefore conveys to us a mental representation of not only the proper form and character of instruments to be employed, but it also enables us to conceive and think of their number, classification and mode of grouping, in order to obtain the most harmonious result.

In discussing a subject of this kind, it is not out of place to refer frequently as to the best and most suitable combinations for forming large and small mandolin orchestras; and this matter will, therefore, receive liberal attention in the succeeding chapters.

A proper balancing of parts is of vital importance in organizing a mandolin orchestra—especially if its membership is large.

When its membership is very small—say three members—it will not mar their reputation if they content themselves with the modest title of "club." Indeed, we see no discredit in a large organization assuming that title; but this is a matter of choice and has no bearing on the skill of its members or the character of music rendered.

An orchestra being a company of instrumental performers, there seems to be no real objection when a suitable number of mandolin and guitar players appropriate that name, although the popular meaning of an orchestra is that of a band made up of instruments of the violin family in union with brass and wood wind instruments.

"Is the mandolin orchestra capable of rendering music of an advanced and dignified character?"

To this question we answer that it is eminently fitted for reproducing music of an emotional and romantic nature.

Such a claim is not made for the purpose of elevating our favorite little instrument on a pedestal as high as the violin. Some beautiful results have been accomplished, and are still being accomplished by many excellent mandolin orchestras both in this country and Europe.

A beautiful feature in mandolin playing, and one that may have escaped the notice of some of our players, is in the marked change produced by a number of players executing a long sustained tremolo. It is then that the tremolo becomes transformed into a smooth, even tone, and the musical ear is unable to discover any periods of interruption in the movement of the plectrum.

This gratifying change has been the means of drawing renewed attention to the mandolin and kindred instruments, for since the rapid increase of mandolin and guitar players is apparent to all we must not forget that much of the credit connected with this is due to the splendid work of our prominent mandolin organizations.

Many of these clubs have added other instruments, such as violin, flute, violincello and even cornet and drums.

The mandola is frequently seen in the mandolin orchestra; and the mandocello, a recent production of power, is destined to lift these organizations many degrees in the estimation of refined musicians.

These last two named instruments are a magnificent addition to the mandolin orchestra. They are both members of the mandolin family, being nothing more than large mandolins, the mandocello being extra large.

A special feature of this little treatise on instrumentation will relate to these two beautiful instruments.

Music for the mandola has been written in several different ways since the instrument first made its appearance, sometimes in the *treble clef* and sometimes in the *tenor clef*. Many composers write mandola parts high and others write them low. Some arrangers could find no other use for the mandola than to play bass notes, while others, who discerned its beauties, wrote intelligently, although somewhat hindered by the mandola being tuned an octave lower than the mandolin.

The natural result of this confused state of affairs is plainly seen.

An unsettled feeling has taken possession of those who publish this class of music. They don't know whether it will pay them to issue man-

dola parts in the *treble clef* or *tenor clef*. Many publishers issue mandola parts in both clefs. This is too expensive. Other publishers will not issue any mandola parts at all. They let the leaders write their own parts for mandola

It is from this cause that there are not many mandolin club selections having mandola parts. Those that are published with mandola parts added, are a small percentage of the great bulk of mandolin club music.

Thus the question of writing parts for this instrument is thrown aside by the publishers and is taken up, individually, by different leaders and arrangers. Their solution of it is as varied as the music.

The whole trouble has been caused by tuning the mandola an octave below the mandolin.

This is radically incorrect.

The mandola must be tuned a perfect fifth below the solo instrument.

Tuning it an octave below destroys its intonation at once, and places it below the proper point of co-operation with the second mandolin.

Many of our best clubs in the West saw this and made the change at once.

As the music for mandolin orchestra is mostly written in four-part harmony, the collective body of instruments might be spoken of conveniently as the quartette. The mandolins are divided into two parts. The highest part is in general given to the first mandolins, though the seconds may occasionally cross above them. The second mandolins play the second part of the harmony, the mandola the third, and the guitar and mandocello, as will be explained presently, the fourth part.

Sometimes a third part for mandolin is written which can be used advantageously in the absence of a mandola.

In order to retain the above method of arrangement, the mandola must be tuned like the viola in the regular orchestra—a fifth lower than the violins.

The mandocello is tuned a full octave lower than mandola, thus taking the place of the violincello in the regular orchestra.

Viola music is always written in the C *clef*, usually called the *tenor clef*, which places C on the third line. Its notation remains in this clef, excepting in some few instances when the higher notes would require too many leger lines. In this case, the G *clef* is used, as for the violin.

Violincello music is noted in the *bass clef* and sometimes in the *tenor* and *treble clefs*.

In treating the mandola and mandocello like these two named orchestral instruments, it appears imperative that we also retain their notation. This is not necessarily so.

A happy solution of this difficulty has been accomplished by the mandolin orchestras previously spoken of. The notation for mandola and mandocello is the same as for mandolins; the arranger merely treating them as transposing instruments.

This plan enables the mandolin players to take up the instruments at once, without the extra mental effort of learning to read in a foreign *clef*.

The music for mandola and mandocello is thus written in the *treble clef* and the arranger transposes their music into keys that harmonize with other instruments in the mandolin orchestra.

This arrangement works to perfection, and is undoubtedly a musician's form of overcoming the difficulty.

It was decided by the author to make a special feature of this subject in the following chapters.

The subject of instrumentation is so rich in details, and there is so much that ought to be said which is almost impossible to crowd within the limits of a primer, that the author feels that many parts of his subject have been dealt with in a manner so summary as to be inadequate to their importance.

Want of space will be the excuse—it is hoped not altogether an insufficient one.

It must be borne in mind, however, that under no circumstances can instrumentation be taught from an instruction book; and this feeling is keenly apparent as each detail of the subject is taken up.

An apology is also necessary for the very fragmentary nature of the musical examples shown. In many cases these do not exceed five or six bars. *

It would have been impossible to render them more complete without greatly enlarging the book.

(*This refers to the work as a whole. The examples spoken of will appear in due cours.—Ed.)

(To be continued.)

We do not aim to tell you *how* to advertise, but *where*. That is, in the MAJOR.

Some people try to make impudence look like nerve and independence. The wise see the vast difference.

Advertising in poor mediums—like tacks to a bicycle tire—has punctured many an advertiser's pocket-book.

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Musical Touch.

(BANJO.)

F. L. KEATES.

A musical 'touch' may be iether inherent or acquired. Many players, however, seem incapable of acquiring anything like a truly artistic touch; and I am convinced that only in a few instances does the acquired equal the inherent. 'Touch' is everything. It is the most important point in banjo playing, for exactitude and mechanical skill are mere nothings without that which brings forth the banjo's sweetest tone. I have heard banjo players whose execution was brilliant, but whose touch was vile. They might just as well have been tearing up their strings with a steel plectrum. Many players imagine that for concert playing the strongest picking is required in order that the banjo may be heard throughout the hall. This is a mistake, for it produces a somewhat thin, biting tone. A better carrying tone may be had by a slightly less vigorous manipulation of the strings—by a steady, well-directed touch in which there is no trace of overdone force, and none of that disagreeable 'slap' peculiar to the noisy, unrefined banjo-nuisance, whose only aim, it would seem, is sound, 'signifying nothing.' He it is (not the banjo itself,) who has earned for the instrument the ill-will of many musical people.

It is characteristic of the banjo that its beauty of tone, or its 'slappiness', (as the case may be,) is rarely as patent to the player as it is to the listener. This is more or less so with other instruments, but more marked, I think, in the case of the banjo. Students may therefore bear in mind that their efforts to produce a musical tone must be intelligently directed, and perseveringly sustained.

A banjoist with a really musical touch may force his or her playing to the utmost without entailing any disagreeable result. Other players cannot produce a round tone even in a mild *forte*, let alone anything louder. A player in whom a musical touch is inherent never plays otherwise than musically. Students need not despair of acquiring the art, however, and in commencing should note these essentials: 1. A good banjo. (An indifferent instrument disheartens, and perseverance cannot be expected.) 2. The proper use of the right-hand fingers. 3. No louder playing than *m. f.* until something like the proper touch is acquired.

Did you ever play on an old, neglected, piano, dull and out of tune? Or on a two-dollar fiddle with a thirty-cent bow? Or on a discordant, asthmatic parlor organ? If so, you must have recognized the futility of attempting anything on them. There is the musical instrument, and the *so-called* musical instrument whose only resemblance to the real thing is its shape. The one encourages, the other discourages; the one breathes music and charms the sense, the other makes noises, tires the ear, and causes the student to grow dissatisfied without his recognizing the cause. The old idea that "anything is good enough to learn on" is a very foolish one, for it so often prevents a person from learning at all. *A good banjo, or none!*

In the use of the right hand, too much rigidity is a bad habit contracted by many. Firmness is commendable, but to allow it to extend to rigidity of certain muscles is partly the secret of a harsh touch. What may be the cause of this rigidity? Undoubtedly the state of the mind. The student is very intent—almost painfully so—on picking each note good and strong, and without mistakes, and this determined state of the mind is communicated to the muscles of the hands, which assume more rigidity than is necessary. The player should ease off a little; he is not learning to walk over Niagara on a tight-rope. No need to wrinkle the brow and look serious; that means mind-stress. He should sit up, look pleasant, and take matters more easily—and slowly. Of what use to try and run before having learned to walk? If the proper plan be pursued it will soon be noticed that the right hand finger-joints are working in a more supple and springy manner, and this, I feel sure, is in some measure the secret of a musical touch. Much practice will be needed, for bad habits are not soon eradicated, and the transforming of a harsh touch into a musical one is not the work of two or three days.

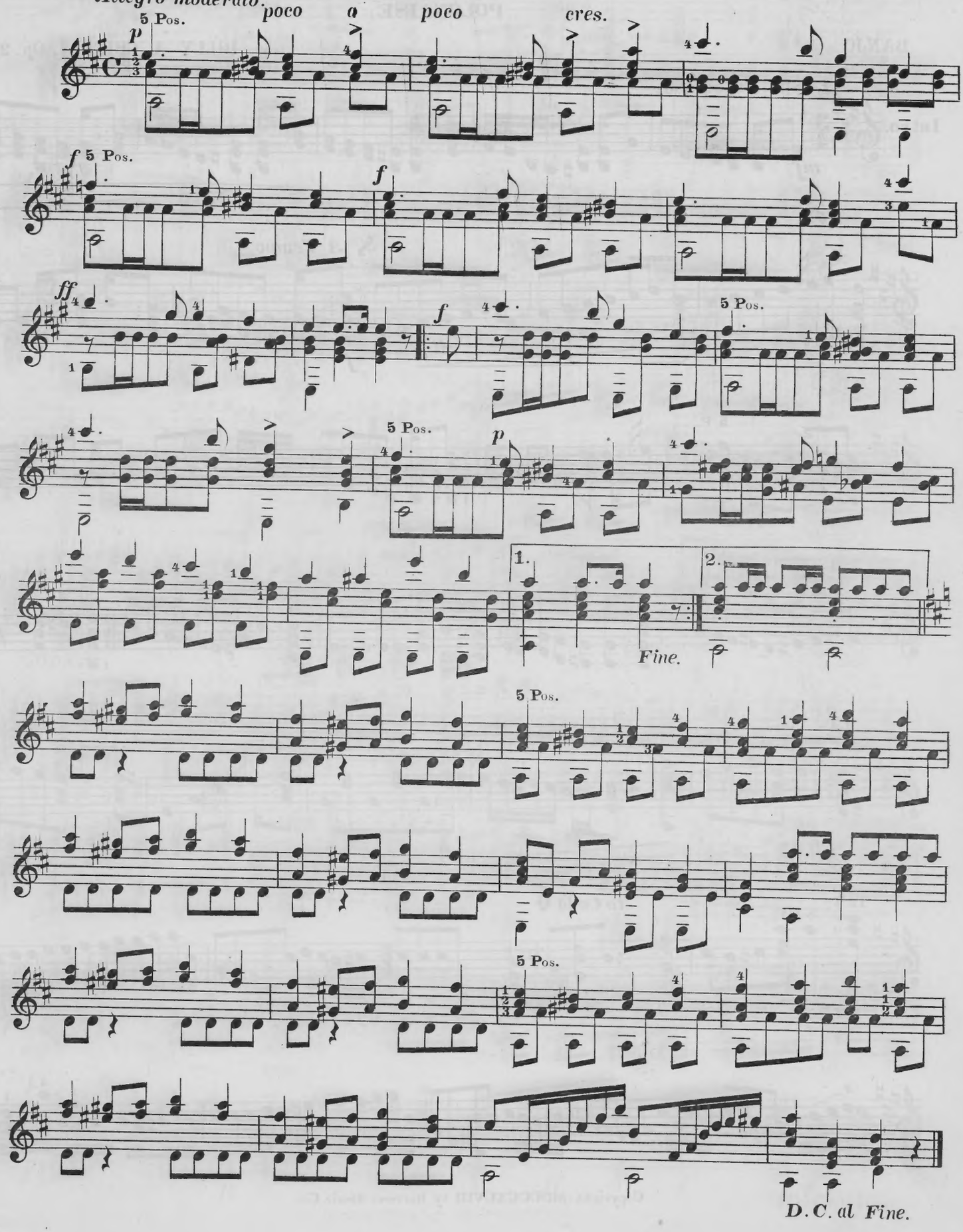
Although the points already dwelt on are very important, still "there are others." One of almost equal importance is that the right hand and forearm must move scarcely at all. The hand may move a little from the wrist, but the fingers only should be allowed perfect freedom. I never heard a steady singing tone produced by anyone

Awakening of the Lion.

Guitar Solo.

Arr. by C. W. F. JANSEN.

Allegro moderato.



To

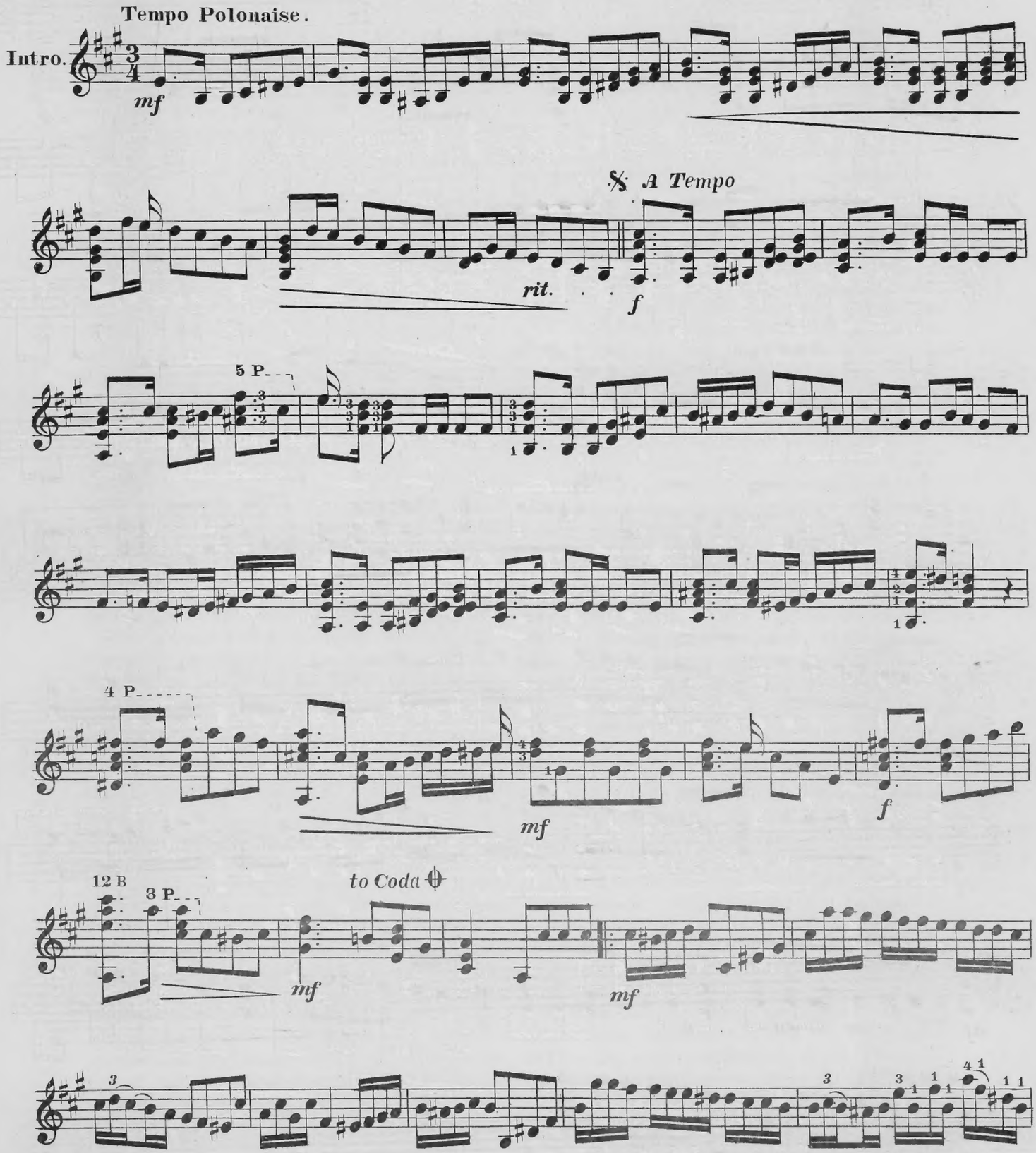
MISS RAE WAITE, TERRE HAUTE, IND.

"DIANA"

POLONAISE.

BANJO.

BILLY A. GRIFFIN, Op. 20.



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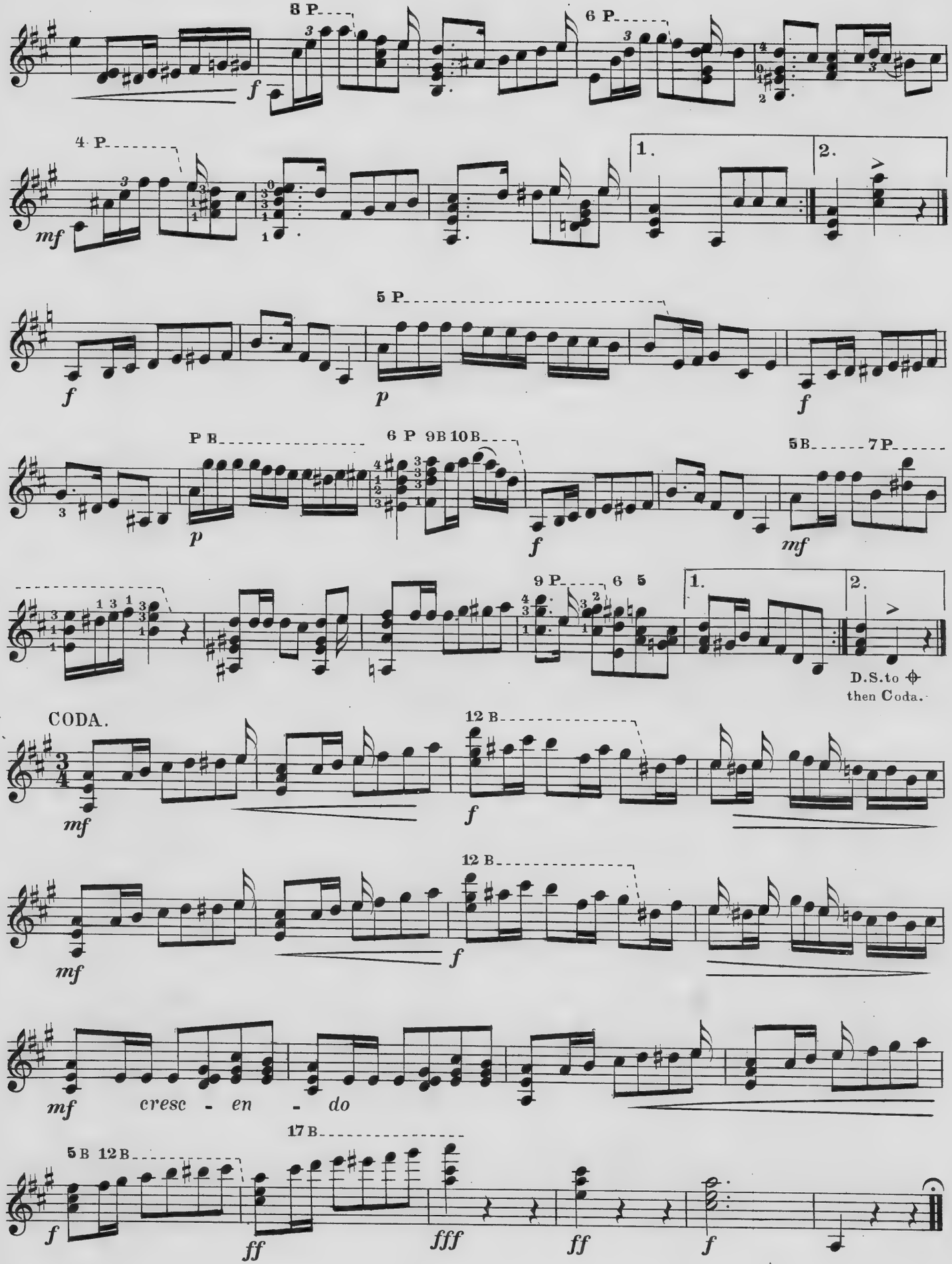

8 P
6 P
4 P
1.
2.
5 P
P B
6 P 9B 10B
5B 7P
9 P 6 5
D.S.to ⊕
then Coda.
CODA.
12 B
12 B
mf cresc - en - do
5B 12B
17 B

Written for the MAJOR.

Organization and Rehearsal of Mandolin and Guitar Clubs.

By HALCOLM ELLIS.

The value and charm of music played upon mandolins and guitars is much enhanced by judicious combinations of these instruments, and this fact is so easily recognized that nearly all amateur players upon them make some attempt at ensemble playing. Satisfactory results, however, are seldom attained, and the effort expended is often out of all proportion to the returns in pleasing music. An experience embracing many failures and few successes leads the writer to indite these lines in the hope that others may profit by them, and avoid some of the errors that surely lead to disappointment.

Leader, the First Requirement. In organizing a mandolin and guitar club, the first absolute requirement is a leader, and the leader *must* be followed. No collection of players can ever succeed in producing music unless they are willing to accept the interpretation of one person. This fundamental principle should need no explanation, yet many mandolin clubs fail through not observing it. Choose a leader, and in doing so, take the best musician, rather than the best player, and abide by his decisions on all points.

General Requirements of Players. In the choice of players there are certain general requirements that should be borne in mind. They must attend regularly the rehearsals, so that the whole result can be judged and improved. A good player should never be excused from rehearsal on the ground that he knows his part, because if one player is absent the balance of the parts will be disturbed. The players must be able to read their parts, and must know their instrument; both these requirements, however, are relative. A good reader who is only a fair player will generally give better results than the soloist who does not read. Next, there must be a willingness to accept any part assigned by the leader, and also to obey the leader's suggestions as to how the part should be played.

Special Requirements of Players. The special requirements include a social congeniality, but more important, a musical congeniality. If some players delight only in a light character of music and others only in a more serious kind, it will be found difficult to keep them all contented.

Number of Players. There being a great difference in the playing of individuals, there can be no fixed rule for determining the number of players to assign to a given part of the music. It often happens that one strong, clear-cut player can hold a part in perfect balance against several players not so strong on another part. But as a general rule it is best to give one strong player to each part and then add to the parts so as to keep the best balance possible.

Instruments and Parts. Properly speaking, a mandolin club should play four parts, or more, to the music; a less number hardly rises to the dignity of a mandolin club. These instruments may be divided in many ways or combinations, but a quartette consisting of first and second mandolins, mandola and guitar is about as satisfactory if not the very best combination, either of itself or as a basis for a larger club, that can be formed. The mandola should be tuned a fifth lower than the mandolin, not an octave lower as is sometimes done. This will give the true tenor quality, and keep the parts in their proper pitch.

Added Instruments. Bandurria. To the above quartette may be added a number of other kinds of instruments, with various degrees of success, or failure. The bandurria is a small instrument of a quality of tone that agrees well with mandolins and guitars, and affords a pleasing contrast to the mandolins, and can be used to fine advantage in a club. To obtain the best effects it should always have a separate part in the music, i. e. never double with a mandolin.

Mandocello. The Mandocello is another important instrument. It is the violincello of a mandolin organization, and is tuned the same, viz: One octave and one-fifth lower than the mandolins, and one octave lower than the mandola. With the use of this invaluable instrument the string quartette is complete. In fact, without it, the string quartette—to use an Hibernian expression—is not a string quartette.

Bass Guitar. Where the number of players on parts of the first named quartette are increased, a guitar having added bass strings is a very useful, and, in the hands of an accom-

plished player, a very artistic addition. It is, however, often difficult to find such a player or instrument, and a substitute may be had in this way: tune a large guitar a fifth lower so that the strings will be A D G C E A and then play the part in a key a fifth lower. For instance, if the piece is in the key of C, this guitar would play in F; if in G play in C; if in E, play in A, and so on. After a careful comparison, the writer is inclined to think much better effects can be produced from a guitar tuned in this way than can be obtained from an instrument with added bass strings, and any good guitar player can handle the instrument.

The Harp. The harp is also an instrument whose tones blend well with the mandolins, and forms a most desirable accompaniment for them. The range of tone is extended far beyond the possibility of the guitars, and any mandolin club fortunate enough to obtain the services of a good harpist will find the field of their endeavor almost indefinitely extended.

Orchestral Instruments. Generally speaking, I agree with Mr. Glen Turriff, of Aberdeen, Scotland, that the use of such instruments as violins, cellos, flutes, and pianos is not desirable, for this reason—nearly all of these and other orchestral instruments are of such a different carrying power that at a distance the values of the mandolin and guitar tones are lost, or so distorted, that the effect is bad.

Good Instruments. It is also necessary to have instruments of good quality and of good tone, and of true scale. One false part is enough to condemn any instrument, and spoil the best of playing.

Arrangement of Players. The arrangement of the players is also of considerable importance, and better results will come from grouping the players than in having them spread out in long lines or indefinite positions. Place the guitars next to the first mandolins; this will keep the two time-giving parts where they will easily hear each other, and when they are together the other instruments have little difficulty in keeping in with them.

On Keeping the Players in one place. Assign each player a definite seat and part and do not change him about; select the players with care and have each player satisfied with his place.

Modulation. The greatest fault with mandolin club playing is undoubtedly lack of modulation, and this fault is in no sense confined to amateur clubs and players. Not modulation in the technical sense of the word, but the management and variation of the tempo; of the intensity and quality of the tone, during the progress of the piece.

Tones of and on Instruments. Mandolins. On each instrument any particular note may be played so as to give several different qualities of tone, and an intelligent use of this fact will produce many beautiful effects. On the mandolin the note may be struck once and a clear note result; it may be held with tremolo; the note may be taken in one position on one string or a fifth higher on the string below, and a distinct change of quality will result. The pick may be applied to the string over the middle of the striking plate and produce the normal tone, or over the upper part of the sound hole and produce a much more mellow quality. These differences are absolute, and any player can produce them; it therefore follows that if a phrase of music is played with one quality of tone and is succeeded by a phrase played for a different quality, a noticeable contrast will result. With regard to the guitars the same general observations hold good. By striking the strings high over the sound hole a much softer and more harp-like quality of tone is produced and this can be effectively used in certain passages.

Unity of Part Playing. Of course, all the players on a particular part must play for the same tone, else the effect will be lost. It must also be borne in mind that the nearer the players on one part play together in every particular, the better will be the result. Play as though there was but one instrument to each part of the music.

Contrast by Change of Quality of Tone. Now, the different kinds or qualities of tone must all be known by some name, or indicated on the music by some sign, or both, so that as the music is played the proper kind of tone may be produced at the right times. A change of all the instruments from their normal tones in an *ff* passage to the tones produced by playing over the sound hole in a *pp* passage immediately following, will serve to illustrate how the various kinds of tone may be used to emphasize contrasts.

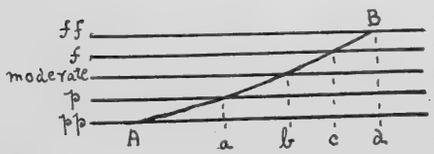
Time and Intensity and Modulation Thereof. The most difficult modulations for a mandolin club are certainly those of time and intensity. In fact

the difference between the scrub orchestra and the symphony orchestra is largely in their ability to overcome these two difficulties.

Degrees of Intensity. Ordinary music has about five degrees of intensity of tone, indicated, very soft, which is marked *pp*; soft, marked *p*; *moderato*, without mark; loud, marked *f*; and very loud, marked *ff*. If a club will take any simple line of music and try to play it in five different degrees of intensity they will probably fail. But it will be one of the best lessons learned when they can do it and know which degree they are playing. Practice such an exercise until it can be played from *pp* to *ff* and then try an alternate them. After the club has learned to change suddenly from any given degree of intensity to any other, a more difficult problem awaits them; that is to do so gradually, to make a *crescendo*, indicated in the music by the letters "*cresc*" and a *decrescendo* or *diminuendo*, expressed "*dim*" or "*dimin.*"

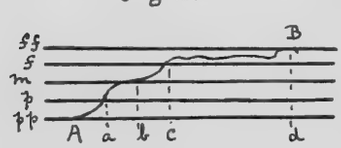
Crescendo. A *crescendo* should increase the intensity slowly at first, increasing in rapidity as the highest intensity is approached. It might be graphically represented in this way:

fig 1



The horizontal lines indicate the intensity of tone, the softest being at the bottom and the tones becoming louder as we go up. The music being played we will represent by the line A, B. The beginning is at A and the music is *pp*. We play a certain time and gradually increase the tone until we are playing *p* at *a*. In a shorter time we are playing *moderately* at b, in a still shorter time we play *f* at c, and still shorter time from c to d, where we play the maximum degree of loudness. This method is the true one and should be observed whether the crescendo extend over one or many measures of the music, or whether it extend through few or many degrees of intensity—all crescendos do not reach *ff*. The most common fault in playing the crescendo is something like this Fig. 2, using the same general system as in Fig. 1, the increase is made too soon, and a loud tone is held sometime with a little spurt at the end. This is of course very bad and inartistic, but at the same time very difficult to overcome. Of course there are many other faults in making the crescendo that might be illustrated in the same way, but a careful study on producing the five degrees of intensity, as before suggested, will simplify things very materially.

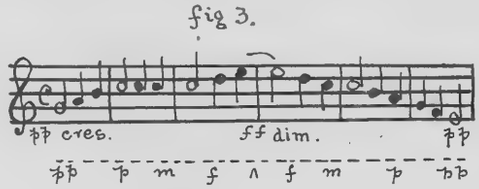
fig 2.



Decrescendo. The decrescendo is exactly the reverse of the crescendo; it diminishes rapidly at first and at a gradually slower rate as the music nears the softest part. It is much more difficult to execute well than the crescendo.

Marking the Music. If the music of all the parts be marked as in Fig. 2, it will help matters along, especially if the different degrees of intensity are thoroughly known. If the parts are marked with red ink it will save any possible confusion of the reader.

fig 3.



Tempo. The management of the tempo is not quite so difficult in some ways as the management of intensity, because any individual error is at once noticeable. A single instrument cannot play out of time without being at once conspicuous. The worst fault with nearly all players is a tendency to accelerate, so that the tempo is much increased at the end of a part, or of the piece. It should be remembered that a change in the intensity does not in itself require a change of time. It is not necessary to play loud music fast, and soft music slowly. The two kinds of modulation are entirely independent of each other. The *rallentando*, marked "*rall*," indicates a gradual holding back of the time of a piece, a slowing down. Where this extends over a number of measures, avoid a too sudden dropping of the time; come down gradually, and when the tempo is again taken, do not go too fast. It is difficult to come back to the true time. The same general rule applies to acceleration, and it should be remembered that an acceleration is not always accompanied by an increase in intensity.

Doubtless most players know all the things above mentioned quite as well as the writer, but do they always think of them while playing? The simple fact of playing the right notes and keeping in time will not produce music; it is, in fact generally very monotonous noise. It should also be remembered that the above suggested modulations of tone sound very much more marked to

the players than to those who are at a little distance. The fear of exaggerated expression need not worry many mandolin clubs.

Melody. When a club has reasonably overcome the difficulties of time and intensity, and can play together without axacting the total energy of the players, they have a still greater difficulty to overcome—that of subordinating all the parts to the melody. As a celebrated quartette player once expressed it,—"Playing under the melody."

Treatment of Melody. The melody may be in any instrument, and in good arrangements is as often in the second mandolin, mandola or guitar as in the first mandolin, and in any case should be clearly brought out. The fact that a particular passage has an indication of intensity, whether it be *pp* or *ff*, must be strictly observed, and the melody instrument should never exceed the marked intensity. There are two means of accomplishing this end that are commonly used. First, the other instruments all play just a shade softer than the melody instrument. Do not confuse this with having the melody instrument play a shade louder than the indicated intensity; you will lose the room for crescendo effects if you do.

Accent. The second means is to let the melody instrument always determine and give the accent, and if all the other players clearly hear and follow this accent, the melody may be brought out. This subordinating all the parts to the melody is a difficult subject and one that requires infinite study and careful effort, but the satisfaction gained is more than worth the trouble.

Dont's. As a concluding suggestion, the writer would say to the club and individual players:—

Don't play too fast.

Don't play too loud.

Don't play with a monotonous twang or an endless tremolo.

Don't think that you always have the solo part and must be heard above every one else.

Don't always *crescendo* when you accelerate.

Don't be afraid to make a slight pause at the end of a musical sentence.

Don't think six pieces half learned are as good to listen to as one well learned.

St. Louis, Missouri.

GRACE NOTES.

AD LIB.

By "Capriccio."

To our readers I make my first bow. I am not an Italian, although my name suggests it. To repeat that oft handled saying, "what's in a name?" In my case, its nothing but caprice. The Editor has given me a free hand under the above heading, (I don't know whether its a right or left hand, but no matter), and this hand I hope will be successfully used to the edification of all, great and small, professional and amateur.

See?

So far, so good.

A subscriber of ours at Karmer, N. J., being asked whether he would send us news items, replied, "Yes. If, however, I get hit with a brick while playing, must I report? If so, let me down easy. Just say, 'A great hit made,' and let it go at that."

I always thought that I was pretty smart, but a small boy stole a march on me the other day. He picked it off the counter and 'skipped' with it. It was by 'Effelkay,' the fellow who writes verses for us, so its no loss. I hope he wont read this, though.

I think it would be a good action on the part of concert promoters, and a great benefit in many ways, to have concert programs show not only the titles of the pieces played, but both the composer's and publisher's name. Why not? How often we hear a piece of music new to us which we would like to buy, and on consulting the programme find that only the composer's name is down. Is there anything to be gained by the performers or by the concert promotors in omitting these points of interest. I think not. In fact, I am convinced that it is the other way about. Now, you concert organizers, don't forget this!

It is a great curse for a man to be possessed of a bad habit. This information I give free of charge, and despite the fact that it has never appeared in print. I like to be a little original at times. This is one of my 'times,' although I am fully aware that there are 'hostiles' who will laugh

at the assertion. Go to! mine enemies. Your bifurcated opinion does not equal the value of a ragged cigar.

But to return to my curse—that is, you know, the bad habit aforementioned. After all, it is not really a curse, nor even a bad habit I want to discuss. I'll get to the point soon. It is merely the impression that the banjoist who is fortunate—or unfortunate—enough to possess a solo banjo and a banjo-banjeaurine, stands between the 'Devil and the Deep Sea'. He is forever changing his mind as to which is the better instrument of the two. To-day he thinks the solo-banjo the only form of banjo worth playing; tomorrow, he will wish that it had the strength and brilliancy of the banjo-banjeaurine, which he feels is, after all, the more satisfactory of the two. He is no doubt one of those (and their number are legion) who think that a banjo were better not played unaccompanied before a critical audience. Perhaps he has printed accompaniments for his solo-banjo, but when he wishes to use his banjo-banjeaurine those same accompaniments are of no use, and there being pretty sure to be no piano player on hand experienced enough to transpose at sight, he votes the banjo-banjeaurine a nuisance, and returns to his big banjo, which, after a while, he wishes were not so 'infernally' long in the arm.

Now, the main point is, can a player who is forever trotting back and forth between these two different size banjos, ever attain a high degree of proficiency in his playing? I, myself, am one of these unfortunates. I won't give up my solo-banjo, and the banjo-banjeaurine is altogether too good to part with, so there I am. I believe that, like the prisoner on the tread-mill, I remain in the same place all the time, neither advancing or receding, or at the best, progressing so imperceptibly that the value of it is lost in the labyrinths of time. Perhaps if I could devote three hours a day to each instrument, things would be different; but unfortunately I can't.

This being all the writing my contract calls for this month, I'll leave my readers to settle the question for themselves. What you say, eh?

"I missed you from the orchestra last night," said the leader to his cornet player.

"Yes;" was the reply, "but I sent a substi-toot."

THE HEINLINES.

We had the pleasure of meeting Mr. Heinline and his clever and interesting daughter, Fannie, during their stay in Saginaw. The banjo playing of Miss Heinline was exquisite, and, in common with many others, our opinion is that the young lady is likely ere long to rival the finest banjoists America can produce. Mr. Heinline is a genial, entertaining gentleman, and a teacher of the first water on banjo, mandolin and guitar, and the pleasure of his acquaintance—short though it was—has been our distinct gain. At first, he had thoughts of locating in Saginaw, but we think that, on account of his daughter at least, he did a wise thing in deciding to try Brooklyn, N. Y., where a much wider field for concert work is offered. We wish the young lady every success. Saginaw's loss is Brooklyn's gain.

ADVICE TO STUDENTS.

When practice time comes round and you take up your instrument to play, don't play.

Your determination to succeed should be like your bridge—*firm.*

Never leave your instrument lying around unprotected. Like a young lawyer, get a case on the first opportunity.

Positions on a string instrument are like positions in life—the higher you want to get, the harder it becomes.

Don't hang your instrument on a nail, Banjos, Mandolins and Guitars are not 'born to be hung,' and an accidental drop might prove to be a 'drop too much.'

It is suggested that in executing runs, the student should pay the greater attention to the working of the left hand; and "there is something in that," as the burglar said when he found his fingers caught in a rat-trap.

"I notice that Charley's wife hasn't touched that old mandolin of hers since they were married."

"No; she thinks an awful lot of him."

"Josephine can fairly make the banjo talk."

"Yes; but when she makes it talk at 6 A. M. she makes the people who hear her talk too."

PERSONAL PARAGRAPHS.

TOLEDO, O.—We lately had the pleasure of being called on by Frank L. Newberg, of Toledo. Mr. Newberg is considering the desirability of locating in Saginaw, which has impressed him very favorably during his visit. He is a master guitarist, and produces better music from the instrument than we have heretofore heard. His system of fingering is perfect, and simplifies execution wonderfully. As a teacher of Guitar, Mandolin and Banjo he has no superior, and few equals.

WINNIPEG, Canada.—Prof. A. A. Zimmerman, late of Buffalo is now permanently located in Winnipeg, Manitoba. The professor is a hard worker and an excellent musician, besides being an accomplished dancing master. As a teacher of Zither, Mandolin, Banjo and Guitar he is very successful. He has also large select dancing classes. There is no doubt that he will meet with great success in his new home.

Messrs. Tedman and Carter, Banjoists, of the same city, will no doubt pull together as a concert team this season. There is room for it in Winnipeg. Mr. Tedman plays a "Waldo" banjo and pretty nearly worships it.

Alfred Doran, also of Winnipeg, has reopened his teaching classes for 1898-9. He is anxious to get A. A. Farland up there this winter, and as the Winnipeg Mandolin and Guitar club—an excellent organization headed by Professor Bouche—desires the same end, they are sure to carry the arrangement through with eclat.

Geo. Cowan, teacher of Violin, Mandolin and Guitar, and dealer in musical goods, is doing well. His store is the Mecca of the musical.

TORONTO, Canada.—That pretty and highly popular Canadian lady banjoist, Miss Marguerite Bennett, of Toronto, Canada, has lately had a successful concert tour through Ontario. Her banjo playing is pronounced excellent, and there is no doubt whatever that time will bring her into the foremost ranks of the virtuosi—if we may use 'ranks' in this connection, the banjo virtuosi not being conspicuous by their numbers.

DETROIT.—A mandolinist who is pushing his way rapidly to the foremost place is Mr. W. Eugene Page, of Detroit, Mich. The following report is taken from the *Lima Daily Republican:* "The phenomenal work of W. Eugene Page took the house by storm. Of the mandolin playing of Mr. Page we have but one comment to make, and that is, his superior has never ventured this way. His execution on the mandolin of the most complex compositions was easy enough to make it appear a simple thing."

DANVILLE, ILL.—The Asetceam Trio of Danville, Ill., composed of Arthur Wells, Hayes Greenawalt and Henry Sulcer, have had an immensely successful summer season at the Indiana Mineral Springs Hotel, at the famous health resort near Attica, Ind. It was the best combination ever engaged by the hotel. The trio is thoroughly up-to-date in its work, playing all the best music for banjo, mandolin and guitar. In addition to this, Mr. Wells has composed a number of pieces which added much to the popularity of the trio, whilst Mr. Greenawalt is a fine reciter. They are booked for an extended tour this winter.

VANCOUVER, B. C.—Mr. Hyde Gowan, artistic Banjoist, of the Vancouver Conservatory of Music, is a talented and natural musician, and does most excellent work on the banjo. He has a strong but musical 'touch,' and his execution is brilliant. He toured British Columbia with an Australian Concert Company during the summer, and met with unbounded success. Mr. Gowan is not only a first-class performer, but he is a capable teacher, and has, withal, a pleasing, gentlemanly personality. He contemplates a concert tour through British Columbia and North-West Canada this season.

PUBLISHER'S NOTES.

We would draw the attention of our readers to the fact that R. R. Hogue, formerly of Knoxville, Tenn., is now permanently located at 123 N. Pryor St., Atlanta, Ga., where he is carrying on his publishing business with good success. See advertisement in this number.

Will our readers when answering any advertisements appearing in our columns oblige us by mentioning the MAJOR. Advertisers like to know where it was their customers saw their ad., and as we intend to make our advertising pages valuable references, it will help wonderfully if readers will kindly do this much to assist us.

See D. Acker's announcement in this number. His offer of a 30c piece for a 'nickel' is worth investigating. Mr. Acker's 'deals' are good, square ones.

The 'Street Fair March,' by N. S. Lagatree, Saginaw, Mich., is a capital number for mandolin, with second mandolin part, and accompaniment for either guitar or piano. His new 'Bay Park Schottische' is an excellent banjo solo, with piano

accompaniment. As Mr. Lagatree says, "No 'job lots,' but good clean hits."

H. F. Odell & Co., Boston, Mass., report a busy opening up of the 1898-9 season. Their high-grade strings and perspiration powder are widely famous for their excellence, as is also their music for banjo, mandolin and guitar. Send for catalogue and mention the MAJOR. Their advertisement is in another column.

For mandolin club music try F. O. Gutman, Cleveland, Ohio, His card shows that parts may be obtained from him for a great variety of instruments.

A good list of music is offered by S. A. Gregg, Sedalia, Mo. His progressive pieces are the best of teaching pieces. His announcement says that thematic catalogue will be sent free on application.

MUSIC IN THIS NUMBER.

IN IDLE MOMENTS, Gavotte, by N. S. Lagatree, is a tasty thing. We have it in stock, with parts for first Mandolin, second Mandolin, Mandola and Mandocello. Also accompaniment for banjo and piano. The banjo solo, DIANA, by Billy A. Griffin is an artistic selection. This will be published in sheet music form.

THE AWAKENING OF THE LION, guitar solo, arranged by C. N. F. Jansen, will be found to be excellent. This we shall publish in sheet form.

We wish our readers to note the fact that all pieces appearing in the MAJOR will be published in artistic, full-sized music form. Watch our music advertisements.

SOUNDS HAVE COLOR.

The suggestion of a color symphony made by Dr. Haweis in "Music and Morals" is to have realization in "color concerts" at the Paris exposition in 1900. Rehearsals are now being held for them and the result is said to be deeply interesting. Huge stars, of various colors, are erected on the stage. Different chromatic designs appear in a kaleidoscopic arrangement, connected by wires with the keys of a piano. The leader of the orchestra is able to change the color combinations in harmony with the music and in accordance with the dancing of a large corps de ballet. The effect is said to be enchanting.

"Yes," said Mrs. Mossback, after being at a music-hall, "I like them musical dogs, and the banjo fellows, but I didn't care much for the 'tropical' songs."

SPECIAL REPORT.

The junior clerk of the Barrows Music Co., having remained at a festive gathering until a somewhat unholy hour, had to pass a cemetery on his way home. Like many more people, he has no fondness for these last resting places of grisly remains, and at the midnight hour, with the wind soughing through the trees, and the moon showing her wan face only at fitful intervals, his feeling was one of decided antipathy. At one moment a reckless bat swept across his face, causing him to start and let fall his umbrella. Stooping to pick it up, he descried a piece of paper, about the size of a telegram blank, lying beside it. Prompted by curosity (a weakness of junior clerks in particular) he secured the sheet, and the moon—seemingly as curious as he—poking her head from behind a cloud, poured down a flood of light upon the paper, so that he was able to decipher the following words, couched in the form of a telegraphic message:—

TO MEPHISTOPHELES,
Hades.

Can get no 'cinch' on the Barrows Music Co. They are telling the strict truth regarding their Mandolins, Banjeaux and Guitars. Wire me some other job quick.

Yours to a cinder,
FIEND 1009.

NEW MUSIC.

FOR MANDOLIN CLUBS.

Off to the Klondike—Two-step.
Tybee Echoes—Waltz.
Merry Moments—Two-step.
March "Gastonia."
"That Southern Coon."—Characteristic.
40c each.
Published by W. H. Teasdale,
Savannah, Ga.

A novelty at a recent concert in London was a flute quartette, composed of four differently tuned flutes: F flute, concert flute, tenor and bass flutes.

What Mandolin Players Need.

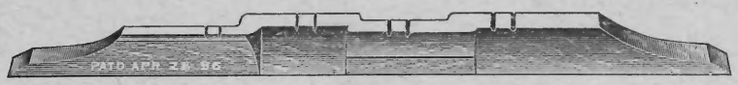
"Abt" Mandolin Pick.

Meets the requirements of all mandolinists.
Size, shape and finish modifies the frictional noise much heard in other picks.
After a week's trial no other will suffice.
It is stamped *ABT*. None genuine without this stamp.
Has no equal. Is what you have been wanting.

Price, 40 cents per dozen.

Ask your dealer or send direct to

VALENTINE ABT,
244 Fifth Ave., PITTSBURG, PA.



INVENTOR AND MANUFACTURER OF

PATENT MANDOLIN BRIDGES.

Price, 50 cents each, Ebony or Rosewood.
Overcomes the sharpening of the closed (fretted) notes.

PERFECT 5th PATENT VIOLIN BRIDGES.

Same principle as Mandolin Bridges.
50 cents each. Fine old Maple.
Equalizes the fingering of scales.

AUTHOR AND PUBLISHER OF

TREMOLO MANDOLIN STUDIES.

Price, 20 cents each. One-half off, postpaid.
Perfect and complete explanation of the Tremolo.

Send for Catalogues.

GEO. R. STEBBINS,

WHOLESALE DEALER IN

Musical Instruments, Strings, Sheet Music, Music Books, and Everything in the Music Line.

LOWEST PRICES...

27 Galusha Street, ROCHESTER, N. Y.

EXCELLENT ADVICE:—

Advertise!

Talking about advertising, what constitutes a genuine adventure? I will tell you. Insert an advertisement in the "MAJOR" and you will have the best possible kind of *ad*-venture. I may venture to add that if you do not 'ad.' your venture you assuredly will have to take a back seat, as the dog did when he appropriated the backgroun of the young man's pants.

If you do not care to advertise, bury yourself, secrete your wares; but what will be the natural consequence? The public will not know you, see you, or hear you. Advertise, and the people will advert eyes, patronize, and your stock of goods will greatly minimise.

Even as capital is the root of the tree of commercial enterprise, advertising is the sap. Without the sap, death! Death is a nasty thing—take the hint and

Advertise!

JUST FROM THE PRESS!

THE WARMEST OF THEM ALL:

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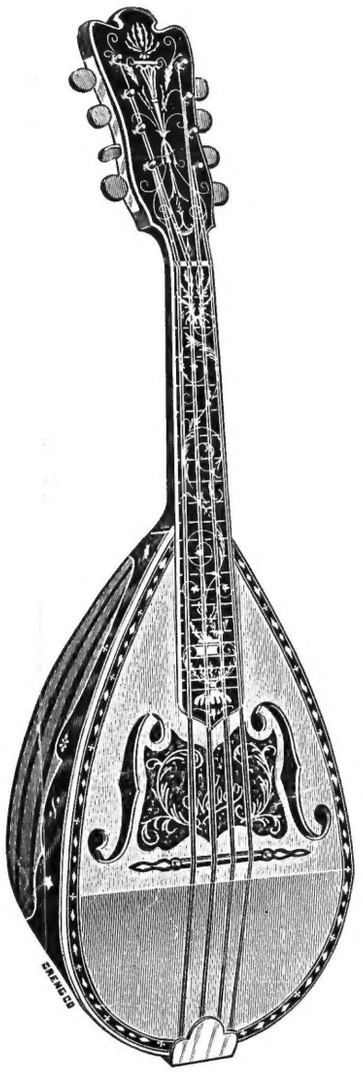

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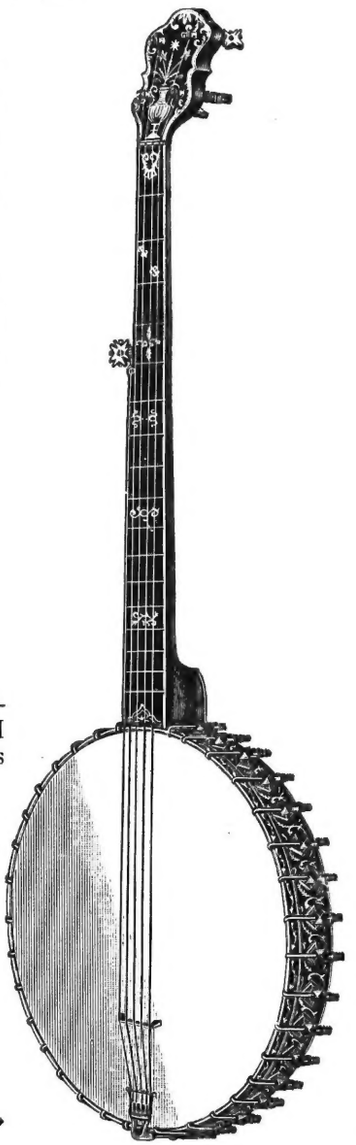

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